

# ETHAN LUSTIG

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## Education

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- 2016- Ph.D., Music Theory, Eastman School of Music, University of Rochester (Advisor: David Temperley)
- Dissertation on a new cognitive model and algorithm for predicting music taste. Currently on a leave of absence to pursue music industry opportunities.
- 2014-16 M.A., Music Theory, Eastman School of Music, University of Rochester
- Coursework in areas including Schenkerian analysis, music cognition, post-tonal music, history of theory, pedagogy of theory, keyboard skills, counterpoint, auditory perception, statistics, and experimental design.
- 2014 Study abroad, Université de Mons, Belgium
- Created new performance environments by integrating motion capture, dance, and new musical interfaces. Collaboration with engineering students.
- 2010-14 B.A., Music Theory (Honors), University of British Columbia (Advisor: John Roeder)
- Coursework in areas including pop analysis, composition, rhythm and meter, post-tonal music, world music, acoustics, film scoring, and electroacoustic music.

## Publications

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- 2019 “All about that bass: Audio filters on basslines determine groove and liking in electronic dance music.” With Ivan Tan. *Psychology of Music* online, March 2019.
- 2019 “Anticipatory syncopation in rock: A corpus study.” With David Temperley and Ivan Tan. *Music Perception* 36/4, 353-370.

## Presentations

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- 2018 “Part-invariant model for music generation and harmonization.” With Yujia Yan, Joseph VanderStel, and Zhiyao Duan. *International Society for Music Information Retrieval (ISMIR)*, Paris.
- 2017 “Anticipatory syncopation in rock.” With Ivan Tan and David Temperley. *Society for Music Perception and Cognition (SMPC)*, San Diego.

- 2016 “All about that bass: Timbre and groove perception in synthesized bass lines.” With Ivan Tan. *International Conference for Music Perception and Cognition (ICMPC)*, San Francisco.
- 2016 “Groove Perception in Music.” Research presentation, Eastman School of Music.
- 2014 “Toward a Naive Analysis: Transcribing Western Art Music.” *Joint Meeting of Analytical Approaches to World Music (AAWM) and the British Forum for Ethnomusicology (BFE)*, London.

## Teaching experience

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As a teaching assistant at the Eastman School of Music, I taught:

- 2017-18 Model Composition & Tonal Analysis III/IV
- Sophomore written theory. Taught two classes, twice a week. Chromatic harmony; composition of fugue, sonata expositions, art song; popular music harmony and form.
- 2016-17 Aural Musicianship III/IV
- Sophomore aural skills. Taught two classes, twice a week. Chromatic dictation and singing; sight-singing; keyboard skills; tenor and soprano clef; performing complex rhythms; hearing sonata form.
- 2015-16 Model Composition & Tonal Analysis I/II
- Freshman written theory. Taught two classes, once a week. Harmonic counterpoint; keyboard skills; diatonic harmony; sequences; binary and ternary form; composition of minuets.
- 2014-15 Aural Musicianship I/II
- Freshman aural skills. Taught two classes, thrice a week. Dictation of diatonic melody and harmony; scale-degree skills; sight-singing; alto clef.
- 2014- Private tutor
- Years of experience with one-on-one tutoring of dozens of different students, ranging from high school to DMA.

## Grants, scholarships, & fellowships

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- 2015-19 Social Sciences and Humanities Research Council (SSHRC) of Canada Doctoral Fellowship (\$80,000)
- 2014-19 Robert L. and Mary L. Sproull Fellowship, Eastman School of Music, University of Rochester (\$90,000)
- In addition to a teaching and living stipend, I received a two-year research stipend and was released from teaching obligations.

- 2011 Student Scholarships in Arts, University of British Columbia
- 2010 President's Entrance Scholarship, University of British Columbia

### **Disciplinary and university service**

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- 2019 Reviewer, *Psychology of Music*
- 2016 Volunteer, Society for Music Theory/American Musicological Society, Vancouver
- 2015-18 Publicity Manager, *Intégral*
- *Intégral* is a music theory journal run by Eastman graduate students. I designed and distributed flyers, e-announcements, calls for papers, and ad exchanges.

### **Music experience**

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- 2019- Artist management for MXU Beats (Los Angeles)
- Music production assistance, studio sessions, mixing & mastering, creative direction and content curation, writing copy, blog and playlist outreach.
- 2019- Director of Talent Speaks voice-over agency (Online)
- Bidding for and completing voice-over gigs, client communication, audio editing, and post-production. Recruiting, training, and managing voice artists in 3 countries (USA, Canada, Mexico) and two languages (English & Spanish).
- 2019  
Oct-Dec Operations Manager at The Dock Studios (Los Angeles)
- Assisted with recording sessions. Managed scheduling. Oversaw a media campaign (content, ads, outreach, discount codes) to promote the studio and gain clients. Kept studio clean, handled food & gear orders. Recruited, trained, and managed interns.
- 2019- Freelance audio engineer & producer (Los Angeles and online)
- Mixing, mastering, production (basslines, chords, topline writer).
- 2018  
Jun-Aug Composer & arranger (Rochester, New York)
- Edited and scored a high school musical, prepared scores and parts.
- 2018  
Jun-Aug Church pianist (Rochester, New York)
- Played hymns, classical, and pop music in Episcopal, Baptist, and progressive churches. Sunday services, weddings, and funerals.
- 2018- Music teacher (Online students)
- Piano, music theory, ear training, sight-singing. Creating custom lesson plans and homework assignments for my students.

2015-18 DJ & promoter (Rochester, New York)

- DJ'ed in bars, clubs, warehouse raves, fundraisers, and private parties. Marketed and organized events. DJ crew featured on front cover of newspaper with over 200,000 weekly readers.

2006-14 Rock and jazz musician (Victoria & Vancouver, British Columbia)

- Played drums and keyboards in five rock and jazz groups, completed three albums, and played live shows.

## **Work experience**

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2018 Editor & proofreader for *The Architecture of Music* by Greg Aranda (Online)

- Edited the prose for clarity; proofread the figures; penned the foreword.

2017-18 Music Cognition Lab Assistant (Eastman School of Music, University of Rochester)

- Marketing and facilitating symposia and meals; office maintenance.

2016-17 Coder, Natural History of Song Discography team (Online)

- Analyzed transcriptions of field recordings from around the world; made decisions about musical features (key, meter, form, etc.).

2013 Research Assistant, German Department (University of British Columbia)

- Edited and formatted the bibliography of German Professor Kyle Frackman.

## **Technological skills**

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Audacity, Illustrator, Max/Msp, Photoshop, Praat, ProTools, PsychoPy, Python, Sonic Visualiser, SPSS, Zotero.